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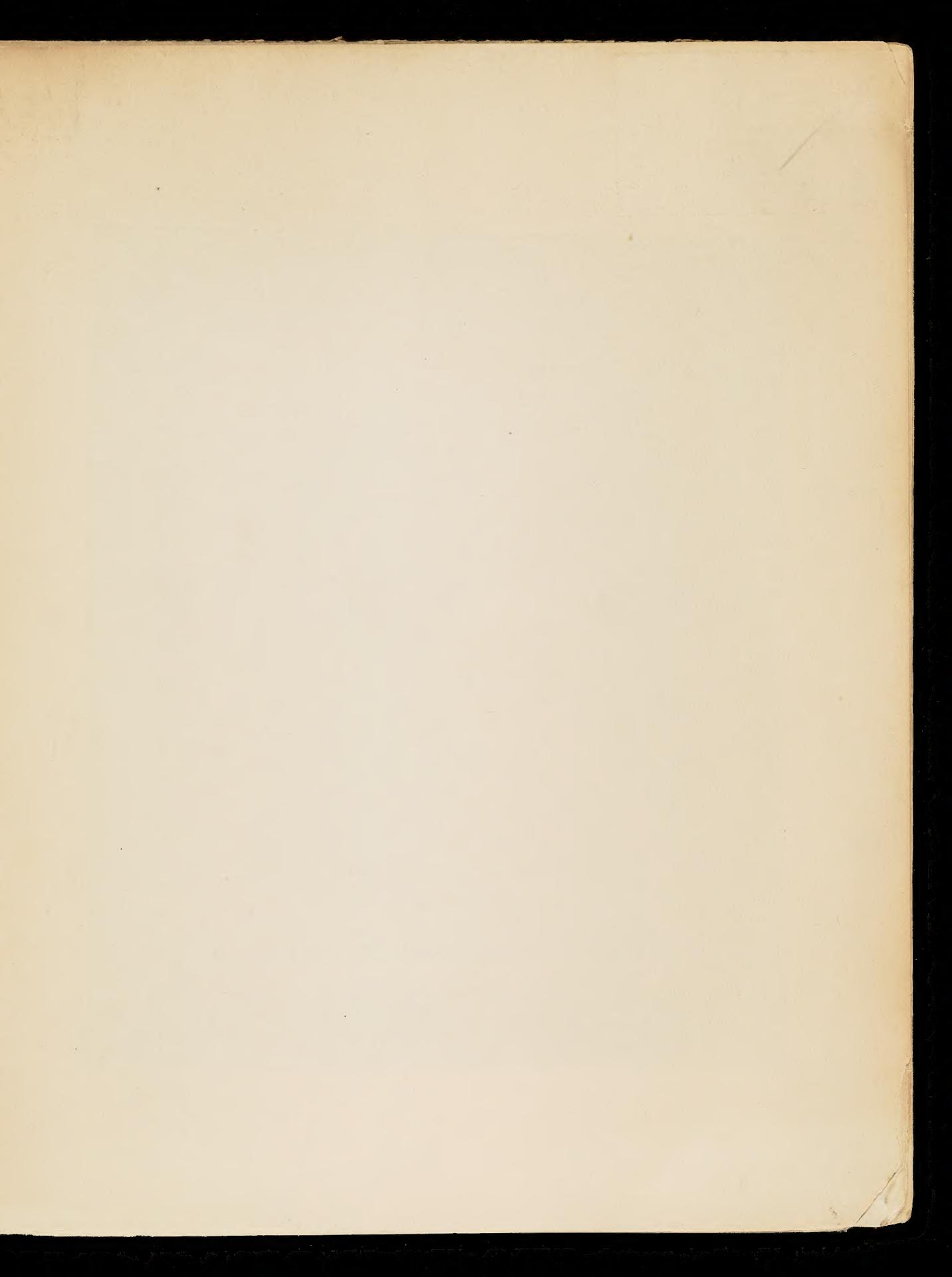
THE
FRANKLIN B. GOWEN
COLLECTION OF PAINTINGS

CATALOGUE COMPILED AND SALE
CONDUCTED BY
STAN. V. HENKELS

AT THE ART AUCTION ROOMS OF
THOS. BIRCH'S SONS
1110 Chestnut Street, Philada., Pa.

LIBRARY
EDLER & CO.
FIFTH AVE.
NEW YORK

8 M





Lot No. 8.—THE CARRIAGE OVERTURNED.

By Eugène Lejeune.

CATALOGUE No. 774

* CATALOGUE *

OF

CHOICE OIL PAINTINGS

COLLECTED BY THE LATE

FRANKLIN B. GOWEN, ESQ.

(LATE PRESIDENT OF THE PHILA. & READING R.R. CO)

INCLUDING

SPECIMENS OF THE BEST WORKS OF

A. BIERSTADT

JUSTIN P. OUVRIE

EUGENE LE JUNE

P. STORTENBEKER

GAETANO CHIERICI

FLEURY CHENU

ANTON ZWENGAUER

FREDERICK VOLTZ

JULES HEREAU

AND

ELEGANT FRAMED ENGRAVINGS

TO BE SOLD

Wednesday Afternoon, Jan. 20th, 1897

AT 3 O'CLOCK

CATALOGUE COMPILED AND SALE

CONDUCTED BY

STAN. V. HENKELS

AT THE ART AUCTION ROOMS OF

THOS. BIRCH'S SONS

1110 Chestnut Street, Philadelphia, Pa.

ON EXHIBITION, Jan. 15th, 16th and 18th.



CATALOGUE.

TITIAN (AFTER)

1

THE CHOCOLATE GIRL.

Beautifully painted on porcelain.

GUIDO (AFTER)

2

ECCE HOMO.

Faithfully reproduced on porcelain; one-third life-size.

DOLCE, CARLO (AFTER)

3

MATER DOLOROSA.

Faithfully reproduced on porcelain. Companion to Lot 2.

WAPPERS (AFTER)

4

COLUMBUS IN PRISON.

A magnificent rendition on porcelain, of unusual size.

OUVRIE, JUSTIN PIERRE 1806-1879

5

VIEW OF DORDRECHT. (1871. Signed.)

Born at Paris, 1806; died, October 21, 1879. Landscape, historical, portrait and genre painter. Pupil of Abel de Pujol and Chatillon. Obtained medals, second class, 1831, and first class, 1843; Legion of Honour, 1854.

The paintings of this artist have, and always will be held in the highest esteem, on account of their drawing, coloring and truthful rendition of nature. The painting here described represents, in miniature, a view of the old Dutch town of Dordrecht, with its buildings bordering on the river, upon which are various crafts of different kinds, with the traditional old mill on the opposite shore. Size, 6 x 8 1-2.

OUVRIE, JUSTIN PIERRE 1806-1879

6

VIEW OF SAURDAM, HOLLAND. (1871. Signed.)

A companion to the above.

BIERSTADT, A.

1830-

7

HETCH HETCHY VALLEY, CALIFORNIA.

(Signed.)

Born in Dusseldorf, January 7, 1830. Landscape painter. Brought by his parents, in 1831, to New Bedford, Mass.; in 1857 he made a sketching tour to the Rocky Mountains and from this and other sources gathered material for his most important pictures. He was elected to the National Academy in 1861; obtained medals in Austria, Germany, Bavaria and Belgium; Legion of Honour in 1867, and Order of St. Stanislaus, 1869.

This painting represents the artist in one of his most pleasing effects, a glorious California woodland scene in early autumn, with the trees clothed in the resplendent garb of Nature, and which only Bierstadt could paint on canvas.
Size, 26 x 36.

Accompanied by a letter from Bierstadt quoting the price to Mr. Gowen.

LE JEUNE, EUGENE

8

THE CARRIAGE OVERTURNED.

(Signed.)

This beautiful juvenile subject, in which Le Jeune excelled all his compeers, represents a group of five little boys and girls playing horse with a toy wagon. Two of the little rascals, who are taking the place of the horses, seem not to know that their vehicle, which they are drawing, has met with an obstruction which has unceremoniously spilled the occupants on the ground, to the abject horror of a little maiden on the left. Size, 17 x 24. See reproduction.

LE JEUNE, EUGENE

9

THE BLUEBIRD.

An artistic rendition of the favorite fairy tale, called "The Bluebird," noted as one of the masterpieces of this celebrated artist, which was received with such favor that a beautiful engraving from the picture was published. It is probably the most important picture in the collection. Size, 32 x 26.

STORTENBEKER, PROF. P.

10

COW IN A PASTURE.

(Signed.)

A truly grand work of art, and worthy a conspicuous place in any gallery. The wonderful effect in light and shadow, which the artist has been so happy to obtain in this painting, will attest to his ability, and merit him as ranking with the greatest artists of modern times. Size, 36 x 28.

CHIERICI, GAETANO

1838-

II

THE FIRST STEP.

(1871. Signed.)

Born at Reggio, Italy, 1838; genre painter; noted for humorous interior scenes with children.

The reproduction of this plate will fully describe the subject chosen by the painter; but, of course, black and white can never express the feeling and pathos of the artist as he has portrayed them with his colors. Chierici's paintings are always pleasing, and are readily given place in the most noted collections. Size, 22 x 30. See reproduction.



Lot No. II.—THE FIRST STEP.

By Gustave Flaubert.



CHIERICI, GAETANO

12

THE LITTLE NURSE.

(1871. Signed.)

A companion to the above. See reproduction. Size, 22 x 30.

CHENU, AUGUSTUS FLEURY 1845-1875

13

SNOW SCENE.

(1871. Signed.)

Size, 18 x 24.

A French landscape painter; was born at Lyons, about 1845. He received his art education in the academy of his native city, and became a successful painter of snow scenes. Died, 1875.

ZWENGAUER, ANTON 1810-1884

14

SUNSET IN THE BAVARIAN HIGHLANDS.

Born at Munich, 1810; died, 1884. Landscape painter. A student from Nature in the Bavarian Highlands. His evening and sunset landscapes are very fine. In 1853 and 1869 he was Conservator of Schleissheim Gallery, and since 1869 of Munich.

The painting represents the artist in one of his best effects, that of a sunset. Size, 13 x 34.

ZWENGAUER, ANTON 1810-1884

15

NOON IN THE BAVARIAN HIGHLANDS.

Companion to Lot 14. Size, 13 x 34.

HEREAU, JULES

1839-1879

16 DRIVING HOME THE CATTLE. (1872. Signed.)

Born at Paris, 1839. Noted for his landscape paintings. He spent some time in England, and painted several views on the Thames. He was killed on the railway at Auteuil in 1879. His works are much sought after.

A painting of unusual merit and of realistic effect, representing a farmer driving home his cattle, an approaching storm in the distance. Size, 28 x 36.

VOLTZ, FREDERICK

1817-1886

17 HAYMAKERS RETURNING FROM THE FIELDS. (1871. Signed.)

Born at Nordlingen, 1817; died in Munich, 1886. A noted animal and idyl painter. Professor at the Munich Academy, member of Munich (1863), Berlin (1869), and Vienna (1870), Academies. Received the gold medals of 1856, 1861, Wurtemberg Medal for Art, Order of Red Eagle and St. Michael, 1867.

This is one of Professor Voltz's most pleasing effects. It represents the field hands, who have been making hay, returning home at evening, driving a herd of cattle in front of them. Size, 20 x 40.

VERLUNNI, A.

18 LANDSCAPE, EARLY MORNING. (Signed.)

Size, 12 x 24.

GRIES, A.

19

THE SCULPTOR IN HIS STUDIO.

(Signed.)

This beautiful little painting on panel, which is worthy the brush of a Meissonier, represents a sculptor of the cavalier days in his studio, working at the statue of "Venus Going to Bathe," with a pleased smile resting on his face, as he contemplates the master work of his hands. Every detail in the picture is worked up with the most minute exactness, even to the tapestry hangings on the walls, and will bear the closest scrutiny of the most astute connoisseur. Size, 9 1-2 x 6 1-2.

MURILLO (AFTER)

20

THE HEAD OF THE VIRGIN.

From Murillo's celebrated painting of the "Immaculate Conception." A very beautiful copy, exquisitely painted. Size, 26 x 22.

BRANDT, OTTO

21

ITALIAN WATER CARRIERS.

Size, 15 x 12.

FRAMED ENGRAVINGS.

DUPONT, HENRIQUEL

22 THE HEMICYCLE.

A very fine impression of this celebrated and now rare print, which was published in three sections; appropriately preserved in a combination frame, with key. Line. Artist's proof, signed. With key.

MORGHEN, RAPHAEL 1758-1833

23 THE TRANSFIGURATION. (After Raphael.)

A fine impression of one of Morghen's masterpieces. Line.

MORGHEN, RAPHAEL 1758-1833

24 THE MARRIAGE OF THE VIRGIN. (After Raphael.)

A very choice impression, and one of the first three hundred (Numbered 369). This is considered, and very appropriately, too, the most beautiful work from the burin of this great artist. Line.

MORGHEN, RAPHAEL 1758-1833

25 PARNASSUS. (After Ant. Raph. Mengs.)

Fine early impression, but laid down. Line.

MORGHEN, RAPHAEL 1758-1833

26 DIANA HUNTING. (After Domenichino.)

Fine early impression, but laid down. Companion.

TOSCHI, PAOLO 1788-1854

27 ENTRY OF HENRY IV. INTO PARIS. (After F. Gérard.)

A very choice impression of the engraving which established Toschi's reputation as one of the greatest engravers. Line.

WAGNER, FREDERICK 1803-1876

28 THE LAST SUPPER.

(After Leonardo Da Vinci.)

Fine open letter proof of Wagner's masterpiece. Line.

DESNOYERS, AUGUSTE GASPARD 1779-1857

29 NAPOLEON LE GRAND. (After F. Gérard.)

A choice early impression of this magnificent engraving of the Emperor Napoleon in his coronation robes; and for the engraving of which, Desnoyers received £2,000, and the return of the plate after 600 impressions had been taken off. Line.

AUDOUIN, PIERRE 1768-1822

30 IL N'EST PLUS TEMS! (After Bouillon.)

Line.

SMILLIE, J.

31 VIEW ON THE ROCKY MOUNTAINS. (After Bierstadt.)

Mixed.

RICHOMME, JOSEPH THEODORE 1785-1849

32 NEPTUNE AND AMPHITRITE.

(After Giulio Romano.)

Beautiful impression of a very favorite print. Line.

MARTINET, ACHILLE 1806-

33 THE LAST MOMENTS OF THE COUNT D'EGMONT.

(After Louis Gallait.)

Line.

MORGHEN, RAPHAEL 1758-1833

34 NAPOLEON. (After Tofanelli.)

Line.



Lot No. 12.—THE LITTLE NURSE.

By Prof. Gaetano Chierici.



REMBRANDT (REMBRANDT HARMENSZ VAN RIJN)
-1607

35 WITTENBOOGAERT, CALLED "THE GOLD WEIGHER."

A very fine impression of one of Rembrandt's most celebrated etchings, with a fine wide margin.

DURER, ALBERT

35½ ADAM AND EVE.

A magnificent early impression of one of Durer's most celebrated etchings. See Bartsch, No. 1.

OSTADE, ADRIAN JANZOON VAN 1610-1685

36 BOORS CAROUSING.

Etching. Very fine.

RUBENS, PETER PAUL

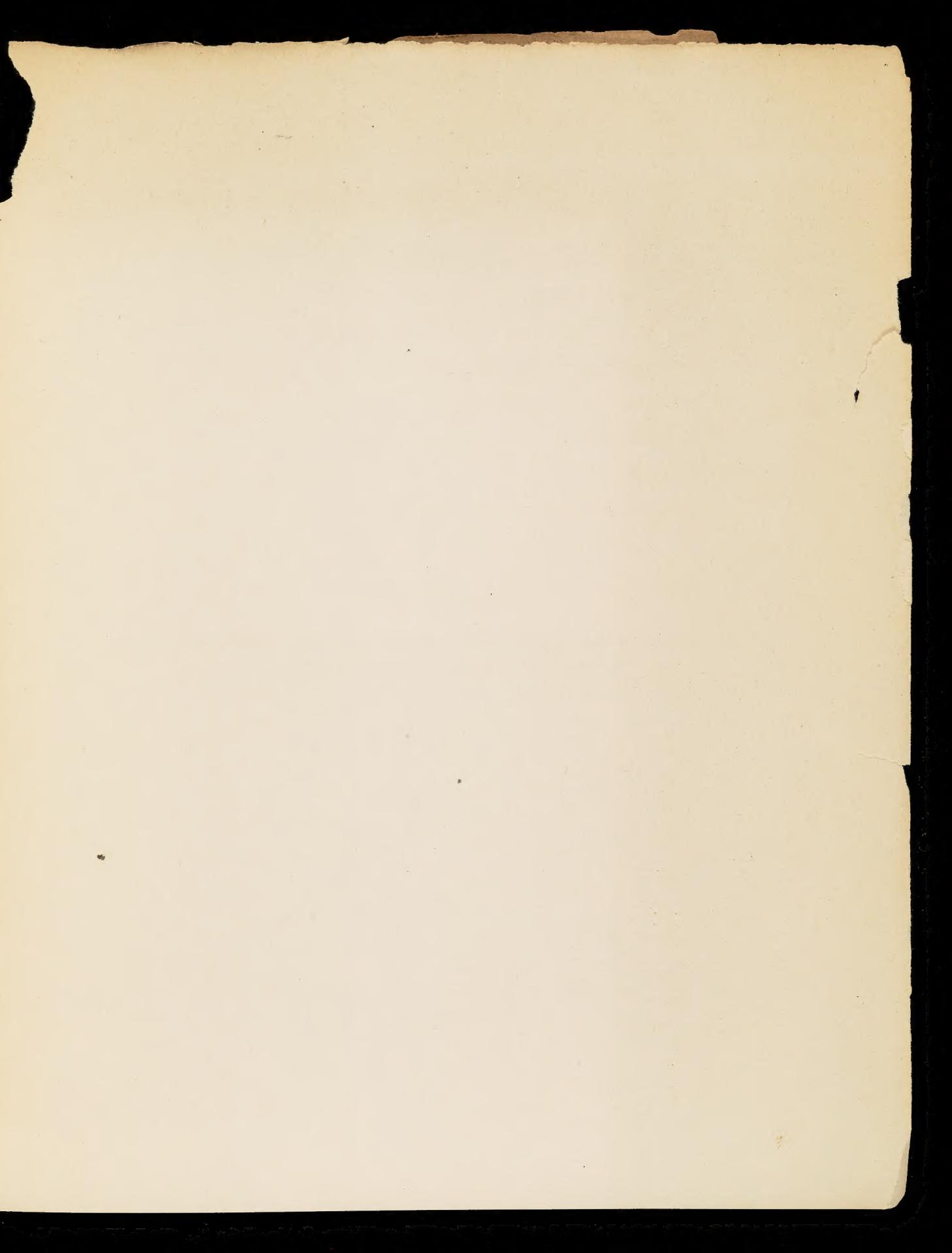
37 ST. CATHARINE.

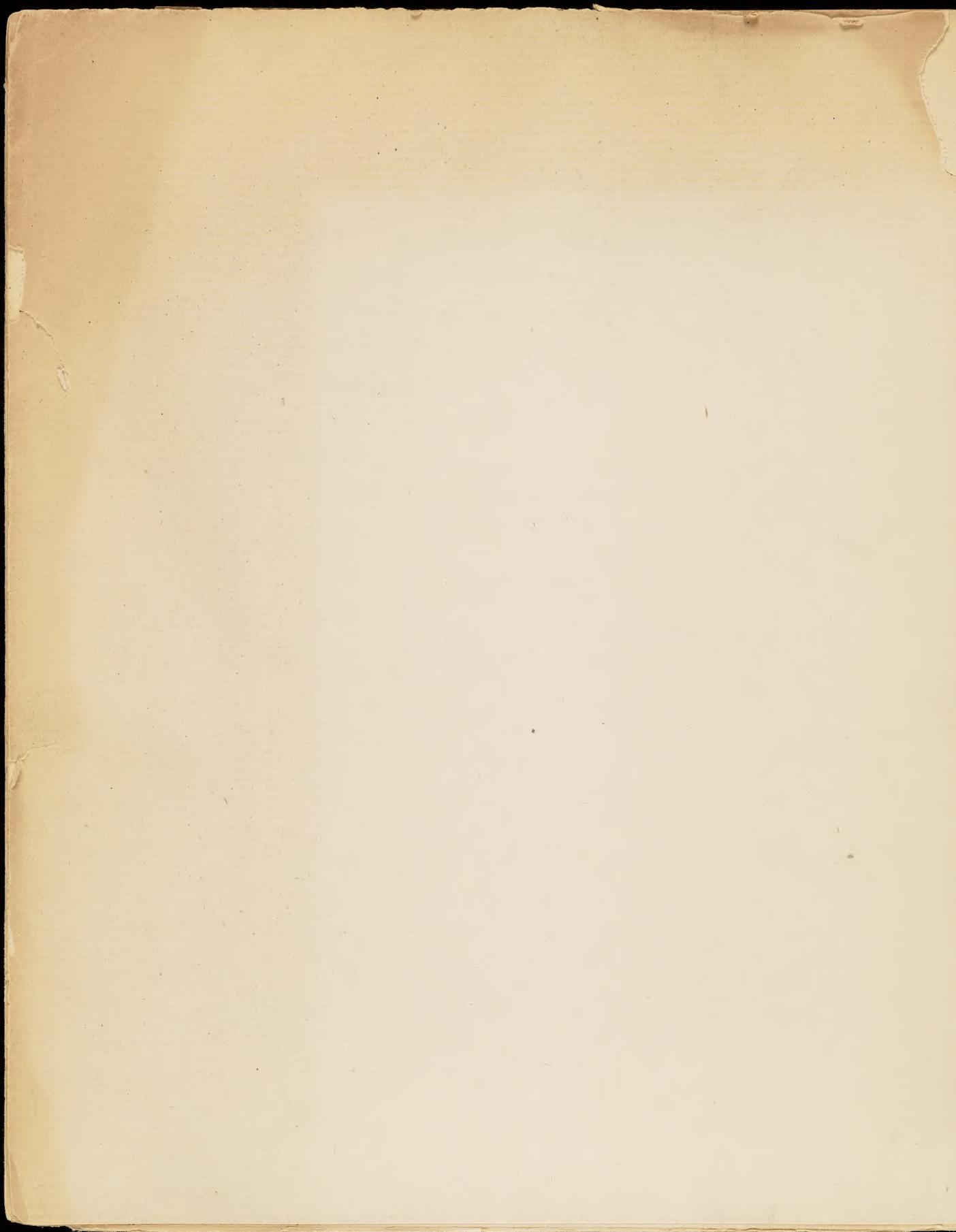
An original etching by this celebrated master. Very rare.

- 38 MARIE ANTOINETTE LED TO EXECUTION. Photograph.
- 39 THE ARGUMENT. Photograph.
- 40 FALL. After Thorwaldsen. Photograph.
- 41 STATUARY. 2 Photographs.
- 42 2 COLORED LITHOGRAPHS.
- 43 VIEW IN THE TYROL. Chromo.
- 44 COMPANION.
- 45 BACHANALIAN. Plaster study in relief.

SCULPTURE.

- 46 Four Circular Bas-reliefs in cararra marble, representing Music. Executed in a beautiful manner.







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